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which a scientific performer or composer needs to know. The Encyclopædia contains articles that seem full and clear on the details of musical science, with which we are unacquainted, and in its biographical department, which we have examined with a good degree of care, we have found all the names that we could expect to find, and can bear approving testimony to the author's skill, taste, candor, and fidelity.

9. — *Sermons*, by REV. JOSEPH HARRINGTON, of *San Francisco, California*. With a *Memoir*, by WILLIAM WHITING. Boston: Crosby, Nichols & Co. 1854. 12mo. pp. 276.

MR. HARRINGTON was born in Roxbury, Massachusetts, in 1813, was graduated at Harvard College in 1833, was the pastor successively of the Unitarian churches in Chicago, Illinois, Hartford, Connecticut, and San Francisco, and died shortly after assuming the latter charge, November 2, 1852. Frank and honest, ardent and devoted, a living example of the power of the truths he taught, chaste and perspicuous as a writer, endowed with superior gifts as a public speaker, laborious and unselfish as a pastor, he filled a large place in the regards of the several communities in which his lot was cast, and has left a cherished memory with all who knew him. His sermons are plain, strong, and earnest expositions of the great themes of Christian doctrine and duty, and amply justify his distinguished reputation as a preacher.

10. — *Lectures on Architecture and Painting, delivered at Edinburgh, in November, 1853*. By JOHN RUSKIN. With Illustrations drawn by the Author. New York: John Wiley. 1854. 24mo. pp. 189.

THESE Lectures, apart from the theories which they defend, merit emphatic and laudatory criticism *as lectures*. Mr. Ruskin's audience, even had it been composed of persons ignorant of art, must have understood him thoroughly. He shuns technicalities, uses only terms open to the humblest comprehension, employs illustrations drawn from familiar objects, and demonstrates that artistical ideas have their source in nature, common sense, and universal feeling.

Mr. Ruskin's mind seems to have been fashioned in the same mould with some of the Oriental languages, which lack particles of comparison, and employ in their stead those of contrast or negation. He has no resting-place between love and hatred, admiration and contempt.

The first two lectures in this volume are of great interest and worth as a masterly exposition of the naturalness, flexibility, and adaptedness to domestic uses, of Gothic architecture; but their value is impaired by the uncompromising severity with which the author denounces whatever bears the remotest kindred to the Greek orders, which he so utterly abhors in the gross, that he declines describing or characterizing them individually. The third lecture renews the apotheosis of Turner, as the genius for whose birth preceding ages had travailed, "as the first man who presented us with the type of landscape art," as, "beside Shakespeare and Verulam, a third star in that central constellation, round which, in the astronomy of intellect, all other stars make their circuit." The fourth and last lecture is an abstract of the principles and claims of Pre-Raphaelitism, and of the points at issue in the schism among the British artists in which that name had its origin.

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11. — *Walden; or, Life in the Woods.* By HENRY D. THOREAU. Boston: Ticknor & Fields. 1854. 12mo. pp. 357.

THE economical details and calculations in this book are more curious than useful; for the author's life in the woods was on too narrow a scale to find imitators. But in describing his hermitage and his forest life, he says so many pithy and brilliant things, and offers so many piquant, and, we may add, so many just, comments on society as it is, that his book is well worth the reading, both for its actual contents and its suggestive capacity.

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12. — *The Philosophical Works of DAVID HUME. Including all the Essays, and exhibiting the more important Alterations and Corrections in the successive Editions published by the Author.* Boston: Little, Brown, & Co. 4 vols. 12mo. pp. cxv., 337, 552, 564, 580.

IN the popular mind, Hume's name as a philosophical writer is chiefly associated with religious scepticism. Would to heaven that the sceptics of our own day were as frank and honest as Hume. His objections to Christianity, or rather to revealed religion (for he manifests no hostility to the *contents* of the Christian revelation), he states openly and fairly, in a form in which they can be met and answered, and have been refuted by reasoning based on the very premises which they as-